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Tibetan Devil Dancers.

A Dragon Procession.

[facing p. 16]

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776 But as the soul is not the same as the body it inhabits, so the god is not identical with that he personifies, nor limited or confined to it. The Fire God is not fire, nor the Thunder God, thunder. A god may represent and dwell in a mountain, a city or a country district, but he may also leave that place, perhaps for ever. This is also true of the relation between a god and his image and temple (SOOTHILL, *Three Religions of China*, p. 129). Moreover, the god must have manifested his power if he were to have worshippers. Sacrifices were not offered for nothing, and a god was judged by his performances. When it was obvious that he had answered prayers in some notable manner, the local official reported the matter to Peking, the Board of Rites investigated, and on their recommendation the emperor bestowed a title on the god, promoted him in rank, or presented him with a Pien Eh, or inscribed tablet. I do not know of any titles given under the republic, but I have seen a Pien Eh presented by Shu Shih Chang while president of China. This relation between the god and his habitat, combined with the requirement that he show his ability, may be illustrated by an amusing incident which recently occurred in Anking.

776 Outside the Ling Hu Gate was a small shrine to a local earth god, one of
778 the numerous altars found in the country and called T'u Ti Tsi. The monks of a near by Buddhist temple within the walls determined to exploit it, probably for business reasons. They advertised that this local shrine had become the home of a god with great healing powers. Elaborate services were held, crowds assembled, miracles were said to have been performed and offerings were many, but an unfortunate accident ruined the venture. A sick man was brought by his family, and for medicine ate the ashes from incense burned before the god. Alas, the god was so careless as to allow the patient to die. His relatives then went to the shrine and cursed the god so badly to his face, that he left the spot and could or would not perform more acts of healing. The place is now deserted, for as the Chinese say, it has no longer any " Ling ", or efficacy.

776 The power of these gods is strictly limited, although they are sometimes
796 addressed in language implying universal authority. The worship paid to

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different gods is very much the same — I am speaking of indigenous deities chiefly — but the times differ, and the principal festival of each cult is on the birthday of its god. The temples may or may not have special services on the great Chinese feast days, like the Ch'ing Ming, the Dragon Boat Festival, the Middle of the Seventh Month and the Mid Autum Festival. Each god has his special functions but there are no patent rights, and almost anyone may be petitioned for children, for example. The essential elements in worship seem to be prayer, bowing or prostration, incense and candles. The various offerings, none of which are always present, will be mentioned later.

A god manifests himself in various ways. Frequently he appears in visions and dreams. He may answer prayer in a natural way, as when a swarm of locusts is eaten by birds and frogs. He may inspire men to work together for a common end, or move an individual to sacrifice himself for the general good. Unusual natural phenomena of almost any kind show the presence of a god or indicate his will. Such are thunder and lightning, the flight of birds, floods, plague and drought. Another way is to sacrifice and then use various devices for telling fortunes, like drawing lots, or observing the position in which two curved sticks fall. The natural explanation of eclipses has been known since early times, and I do not know of any use made of the organs of animals in determining the future. The ancients used tortoise shells. In general, anything which seems to be beyond the control of man is held to show the power of some god, provided the occurrence is irregular enough to attract attention. When prayer is unanswered the god is either angry or impotent.

This investigation is in general limited to those gods who are found in the temples of Anking. Little will be said, therefore, about divinities like the Kitchen-God, or the peculiar cults of other localities, such as the worship of T'ien Hou in the province of Fukien. Then there are other gods, like Shang Ti, whose worship was the prerogative of the emperor, and whose temples are found only in Peking. In Anking I have been unable to find any temple god whose activities were unmistakably malevolent, so that although

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reproduced with Chinese characters, Lan Jo and Tsen Chia Lan Lin, but these do not occur in Anking. It is interesting that Richard gives only two temples to the province of Kiang Si, which is the stronghold of Taoism. The word T'an, used by the Christians for their churches, does not occur in the Huailing Hsien Chih applied to temples.

A Chinese temple must not be thought of as a kind of church, standing in the midst of a group of people who look upon it as their religious home. These temples are not built for worship by large bodies of people at one time. The number of worshippers at a service is very small, except at the large Buddhist monasteries, where there are a hundred or so monks, and I have never seen a temple which could accomodate a good sized congregation in its main hall. The idea is Hebrew rather than Greek or Christian ; there are courtyards in which the multitude may wait while the priests sacrifice before the shrine within. And it must be remembered that a Chinese does not belong to a temple and regularly attend worship there, as a Christian belongs to his parish church, for there is nothing in the Three Religions corresponding to the Christian congregation.

It is true that there appear to be exceptions to this rule, but they are not really so. Members of a trade gild hold their meetings before an altar and bow to the image or tablet upon it, but the meeting place is not necessarily considered a temple. All the members of a clan have a share in the family temple, but they never meet there for worship in a body. There is nothing in Chinese worship like the singing of hymns, the joining in prayer or in offerings, which can be seen regularly in any Christian church, where everyone present takes part in the service. Another western feature lacking is the sermon, for while Buddhists occasionally hold services for the purpose of enlightening the laity, what they say or read is mainly unintelligible to their hearers because of the strange vocabulary, filled with technical terms and Sanscrit transliterations. Anyone may go to a temple and sacrifice on his own account, but the services are shared in only by the priests.

The institution of the middle-man, so common in Chinese business and social life, appears in religion as well. A man hires monks to say masses for

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his dead, the head of the clan sacrifices for his family, and the official reports to the god for the people he represents, ascribing the common good or evil to his own virtue or sin. A layman may pay for a religious celebration, but he plays a very passive part in it himself. There are, of course, no Confucian monks or nuns, but their place is taken by an official or his substitute.

In the temples are posted lists of contributors. Some time ago a temple in Anking came under the suspicion of the authorities for some reason, so the officials simply took the list of contributors and confiscated their land. But such lists do not usually mean more than that the persons named have performed good works by giving to the temple.

There seem to be four essentials in the worship at any of these temples: prayer, the kowtow or the bow (Chu Kung), incense and candles. Besides these there may be music, chanting and reading of sacred texts, offerings of various kinds, firecrackers and noises of considerable variety, and processions which may include the carrying of sacred images, banners, pictures and lanterns. There are also a number of observances connected with religion, like the special cakes in honor of the moon eaten at the Mid-Autumn Festival and the dragon processions on the 15th of the 1st month, which will not be described here because they are not connected with temples. The protest of the great Han Yu, in 819, over the bone of Buddha, seems to have been effective, for the Chinese do not appear interested in relics.

However, there is one custom which must be mentioned in this connection. Buddhist monks who have attained considerable sanctity are buried in jars of pottery, packed in charcoal made from a variety of willow, which has a preservative effect. After three years the body is removed, gilded and placed on an altar, where it is worshipped mainly by the curious and the ignorant. I know one Buddhist lady, noted for her piety, who refused to visit such a Ruh Shen, though the temple was next her home. Sometimes these "Dried Monks" are considered to be incarnations of boddhisattvas, and they usually perform miracles.

The musical instruments used in temples are divided by the Chinese into eight classes. They are given by Mrs. Richard (Chinese Music), as instru-

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ments of metal, stone, earth or porcelain, leather, silk or string, melon or wind, bamboo and wood. I am not enough of a musician to go into detail about them, or to discuss the tunes and chants, some of which are very beautiful, especially those used at the sacrifices to Confucius. Harmony does not seem to have been developed by the Chinese, but there is a certain amount of it, and there is considerable antiphonal chanting. At the state sacrifices there is posturing, called T'iao Wu, a word which is usually translated as dancing, but it bears about as much likeness to what we mean by that word as do the motions of a Christian priest before his altar.

The ritual differs somewhat in different kinds of temples and will be described separately, but a few words may be said about the offerings in general. There is a good deal of variety, of course, but the chief objects presented to the gods or spirits are the following :

Paper money, which is burnt for the use of the dead, but is never offered to gods.

Ch'i Kan, which are poles with oblong wooden frames fastened to one end, while the other is stuck in the ground. They are painted red and are always presented in pairs. I have always found them as thank offerings to an Earth-God, placed before his shrine, and they are more numerous in the country than in the city.

Incense ; this, candles and oil are sold at the temples, and the monks usually charge a small incense fee of about a copper to all worshippers.

Candles ; I have never seen any but red candles offered in temples. They vary in height from a few inches to several feet and in temples to gods there may be any number. Sometimes gilt characters are written on them, and some have dragons and other figures in relief.

Oil for " Everlasting Lamps " ; for reading, modern lamps sold by the Standard Oil Company are used even in temples, but for religious use on altars the old copper dishes with wicks resting against the sides are still correct. Often many of these are placed on one stand.

Embroidered curtains which are hung before the god's image, and almost any article of clothing, hats, robes and shoes.

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but one syllable, a number of other names used by different people and under different circumstances; a name used by his parents and grandparents, one used by his familiar friends, a school name, one for formal use as on visiting cards, and so on. The name which is placed on the tablet in the ancestral temple is called the P'u Ming. Each clan possesses a poem containing a certain number of syllables, and each one of these syllables or characters is used in turn to identify a generation of the family, so that the whole cycle will be in the neighborhood of twenty generations. The temple name consists of two characters, usually the first the name of the generation and the second that of the individual. The surname is not put on the tablet, where it would be superfluous, but it appears over the main entrance to the temple. Clan records go back for hundreds and sometimes thousands of years, as in the family of Confucius, and since a man may have children after he has become a grand-father, it is not unusual to have representatives of all the generations of the family cycle alive at the same time. The head of the clan is called the Hu Chen, and the representatives of different branches of the family, who meet for the annual sacrifice, are called Fang Chang or Wen Si.

At ordinary times the temple is cared for by poor members of the clan who live on the premises. They light candles on the altar on the 1st and 15th of each month, and keep incense always burning before the tables. This incense is usually made in a conical spiral about two feet high and when lighted at one end it will burn for a long time, suspended from a hook above the altar. Food is not formally offered to the ancestors in the temple except at the Ta Chi, or great sacrifice.

The ritual of this sacrifice is of great antiquity, and is the foundation of the sacrifices to great men, to Confucius, and of the emperor to heaven and earth, all of which have the same general form. In fact, it may be called the essence of Confucian religion, and educated Chinese indignantly deny that it has any taint of Buddhism or Taoism. It will be worth while, then, to give an account of it in some detail.

The great sacrifice (Ta Chi), is distinguished from the small sacrifice

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(Hsiao Chi), by the offering of a pig and a goat. Otherwise they are the same, and the latter is only used when poverty compels. The sacrifice is held just before daybreak on the winter solstice (Tung Chih), in the ancestral temple. Some families are said to hold it at other times also. The celebrant is the Hu Chen, and Fang Chang from all the branches of the clan attend when possible. The Hu Chen sometimes fasts for three days before the sacrifice. I know of one family which requires all its members who are within one half day's journey to attend it.

The Hu Chen himself says nothing during the service. Heralded by firecrackers, which draw the attention of the ancestors to the proceedings, he takes his position outside the entrance to the main hall, directly in front of the altar, on which are burning incense and candles. The Fang Chang stand behind him ranged in order across the courtyard. In case of rain attendants may hold umbrellas over them. The kneeling and touching, or almost touching the head upon the floor, called the Kowtow (pronounced K'o T'eo in Anking), are made on a mat placed in front of him. When it is necessary for him to enter the hall he is accompanied by two men, the Chen Yin, who walks before, and the Fu Yin, who goes behind him. There are also two other assistants who stand at the sides of the altar, facing inward, the Ta T'ung on the right side of the Hu Chen, and the Fu T'ung on the left. These four are called Li Sen, and they direct the Hu Chen in all he does, chanting in turn with long drawn quavers impossible to describe and equally impossible to forget when they have been heard. They are sometimes accompanied by a flute or a pipe. In addition to the Li Sen, who are members of the family, there are hired for the occasion a flute player, drummer, bell ringer and a man to set off firecrackers. The customs of stamping and gnashing of teeth seem to have died out.

The pig and the goat, which have been killed without ceremony some time before, are placed on stands just inside the entrance before the altar. They are laid on their stomachs with their legs stretched out, and the hair has been removed from their bodies except on a ridge down the back bone. When possible the bodies are inflated with air, giving them a swollen appear-

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782 796 ance. In the sacrifices I have seen, the pig seemed to be disembowelled but not the goat. Beside each is a little dish of the blood with some of the hair in it. The other offerings ought strictly to be placed on a side altar until presented, but are sometimes placed on the altar itself. The candles and incense may be on a table a few feet in front of the actual altar. The remaining offerings consist, at a minimum, of six kinds, with three bowls of each variety. These six are wine (Chiu), delicacies resembling candy (Ch'ao), broth (T'an), rice (Shan), tea (Ming), meat, chicken or fish (San Tsen). All these and other kinds of food are referred to by ritual names not ordinarily used, with one or two exceptions. In offering them the Ta T'ung hands them one by one to the Hu Chen, who takes them with both hands and after raising them to the level of his eyes, places them on the altar. In offering the pig and goat, or rather in inspecting them, he places his hand upon them, but when the blood and hair are offered a boy spills them on the ground before the altar. We may now give the order of the service, every act of which is announced and directed by one of the Li Sen, always chanting.

1. Shen P'ao; the " Sending up " of firecrackers when the Hu Chen enters.

2. Fa Ku : beating the drum.

3. Ming Ching : striking the bells.

4. Tzu Yo : flute playing.

5. Chen Kuan : the Ta T'ung summons the Hu Chen to uncover his head and arrange his belt.

6. La Nu : the Hu Chen is directed to arrange his shoes.

7. Hsin Hsin Sen Li : the inspection of the sacrifice by the Hu Chen, accompanied by the Chen Yin and the Fu Yin, who take turns in chanting as they walk. The Hu Chen bows to each kind of article offered, and at this time lays his hand upon the pig and goat. These last two acts are called respectively Li Kan Nieh So and Ruh Mao So.

8. Ch'ien Zi Pai Li : the first worship, kneeling four times with two kowtows each.

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9. Hsien Mao Hsueh : offering the blood, which is then spilt upon the ground.

10. Tsu Hsien Li : offering the first of the three bowls of each kind of food.

11. Ya Hsien Li : offering the second bowl of each kind.

12. Chung Hsien Li : offering the third bowl.

13. Tu Wen : the Ta T'ung hands the paper to the Hu Chen, who offers it as he did the bowls. It is then taken and read, or rather chanted, by the Fu T'ung.

14. Tien Choh : some wine is sprinkled on the ground by the Hu Chen as a libation.

15. Hou Szi Pai : the later worship, similar in form to the Ch'ien Szi Pai.

16. Wan Liao Li : the prayer is taken by the Fu T'ung, lighted and burned in a wire stand placed in the courtyard on the left side of the Hu Chen.

The ceremony is then over, but if a death has occurred during the year there is added the Tsi Ling Li, or farewell to the dead, consisting of three kowtows to the tablet of the departed. If the clan has business to conduct the meeting is held that day.

The Ta Chi may also be offered at funerals, and if the family can afford it, the number of dishes presented may be increased. There is in addition a short preliminary service asking permission from the ancestors to make the sacrifice, and the dotting of the tablet, first with black, then with red ink, called Tien Chu, which is described by De Groot (*Rel. Sys. of China*, vol. I, p. 214). In Anking the ceremony is slightly different, but to go into funeral rites would be beyond the scope of this paper. When the whole ceremony is finished, some paper money is burned, firecrackers set off and each member or representative of the family receives a part of the sacrifice. What this rite means to the Chinese it is futile for a foreigner to discuss, but there can be no question that it is a very sacred thing. Ancestral temples are some-

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times used as judgment halls for members of the clan, who may even be condemned to death by the Hu Chen. There is a discussion of the ancient ancestor worship in Legge. The clan keeps careful written records, apart from the tablets. *(The Religions of China*, chap. II.) The ancient form of the sacrifice is given in the I Li and the Li Chi.

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346 " Chung Ho Wei Yo " (Doctrine of the Mean), presented by Hsun Tung, the boy emperor who was deposed in 1911.

Behind the Ta Tien is a smaller court and hall (Hou Tien), devoted to the ancestors of Confucius for five generations, men and women, who receive sacrifices at the same time as the sage.

798 The following facts are taken from the Hsien Chih and the calendar,
782 or were learned in the temple itself.

At present there are no sacrifices in the Hsien temple, but a ceremony called the Shih Tzai Li is performed there. Formerly both temples were used for worship, and in the reign of Ming Wan Li (1573-1620), the sacrifices and musical instruments were divided equally between the Fu and Hsien temples, and the number of Li Sen was the same for each. Under the republic the Fu has been changed to the provincial temple, but it is still known to most people as the Fu Hsioh Kung. In the time of Ming Ying Tsung (1436-1465), it was decreed that the objects sacrificed should be local products whenever possible.

796 Under the Ch'ing dynasty it was customary at the great sacrifices (Ta Chi), to have a dance (Wu), called the Pa Yi, performed by sixty-four men and boys in groups of eight. Possibly the number has something to do with the trigrams in the Book of Changes. I do not know. This dance is supposed to be continued under the republic, but in Anking there seems to be no one to teach the performers. The name means " Eight Ranks ", and in ancient times it was the prerogative of the emperor. The correct number take their places in lines on the terrace to the left and right of the dragon steps, dressed in long, gray robes with black borders, wearing square, black hats somewhat like those used at commencement exercises in western countries, and holding rods with pheasant feathers at one end, but there is no posturing. The music is simple and the notes are confined to a small compass, which is said to typify the Doctrine of the Mean. There is harmony, but the intervals are irregular, according to the ideas of western classical music. Nevertheless, it does not seem so dissimilar to the compositions of such moderns as Ravel and Strawinsky, in their more quiet moods, and there can be no question

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that it is very reverent and beautiful. The singers are accompanied by instruments, among which the flute predominates. On the two occasions when I have been present, there were a number of stringed instruments which were not played, and I was told that no one knew how to use them. The twelve notes of the octave are known to the Chinese, and each is used in turn as the key note during one month, but they are not all used in any one melody, so far as I know. The music with which I am familiar could all be played on the black notes of a piano.

This dancing was added to the ceremonies in 485 by Yung Ming of the Southern Ch'i dynasty. The Hymn to Confucius and the Guiding March are given by Van Alst in " Chinese Music ". The music is not that known to Confucius, which was lost at the burning of the books, but was introduced from Bactria in the second century before Christ, and seems to be of Greek origin *(Encyl. Sin.*, Ritual Music).

The following paragraphs are taken from the Hsien Chih.

" At the close of the Ming dynasty the ancient rituals and musical instruments were no longer used. A few instruments were left, but broken and in poor condition, and the sacrifices were no longer carried on with the splendour of the old days. In the 22nd year of K'ang Hsi (1864), some officials (I omit the names), gave money for new instruments, but still the ceremonies lacked the old elaborateness. In the 6th year of Ch'ien Lung (1742), an imperial decree commanded that certain sacrificial vessels be placed in the Hsioh Kung, and the former glory was restored.

" The order of the ceremony was arranged by the emperor Yung Cheng in the 8th year of his reign (1731), and was as follows :

1. Tao P'ing Yin Shen (The welcome of the spirit).
2. Hsuen P'ing Tsu Hsien (The first sacrifice).
3. Ch'ih P'ing Ya Hsien (The second sacrifice).
4. Hsu P'ing Chung Hsien (The third and last sacrifice).
5. Yi P'ing Ch'eh Chuan (The removal of the offering).
6. Teh P'ing Sung Shen (The farewell to the spirit).

" In the 51st year of Ch'ien Lung (1787), the music for the sacrifices

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796 was published and called Chung Nu. In the 3rd year of Chia Ch'ing (1799), an imperial edict commanded that a copy of the music be placed in each temple. This music continues to delight us. The number of Li Sen was fixed at thirty-six by a edict in the 36th year of K'ang Hsi (1698), but in the 50th year of Ch'ien Lung (1786), four more were added so that there would be substitutes. The objects sacrificed and the vessels used are found in the books containing the ritual, and need not be mentioned here. The ceremony is that found in the Chou Li."

796 782 At present the sacrifices are held twice a year on the first Ting day of the second and eighth months. In the Chinese calendar the days are named in a cycle, one of which is called by the character Ting, and the sacrifices, therefore, may fall on different days of the month. There seems to be some uncertainty regarding the number of Li Sen at the service, but there are fewer than under the empire. I was told there were nine. Although I have attended the spring sacrifices, I was unable to move about during the ceremony and could not see clearly enough to verify the number. Certainly there are more than at the ancestral sacrifices. The Ta T'ung is replaced by the T'ung Chang, or general supervisor, and the Fu T'ung by the Tu Tzu, who reads the prayer. There are also the Chou Yi, who sees that no mistakes here made, and two men at each altar, the Hsien Chiu, who presents the wine to the man sacrificing, and the Hsien San, who presents the other offerings.

To Confucius are offered an ox and two pigs, besides the bowls of food, wine and tea placed on the altar. These varieties are known from the differently shaped and named vessels in which they are presented. There are twelve Pien, twelve Tu, two P'u, two Kuei, two Hsin and one Tzen. There are no oxen at the lesser altars, but there are pigs and goats. The number of bowls is lessened with the importance of the names on the tablets. At the two P'ei are offered ten Pien, ten Tu, one P'u and one Kuei; at the Tzeh altars, six Pien, six Tu, one Kuei and one P'u, and at the two central altars of the cloisters, four Pien, four Tu, one Kuei and one P'u. Just before the ceremony in the main hall, sacrifices similar to those offered Confucius are presented to the five generations of his ancestors in the rear temple,

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782 The ritual is so similar to that of the great sacrifice to the ancestors in
996 the clan temples — the same name, Ta Chi, is also used — that it seems unnecessary to give it again. The dance, if given, the music and a few other details are added. The following prayer is offered to Confucius and then burned.

" As the virtue (Teh), of our teacher is higher than that of thousands of saints, and his way (Tao), before that of hundred of rulers, they shall exist as long as the sun and moon. Among the multitude they cannot be found. During the time when the teachings of Confucius were followed by all men, the rites and the music were well known among the people. The harmonies of the drums and bells, and the incense, were acceptable. In the schools, sacrifices and their rites were considered of the first importance. It is now spring (Or autumn). With the proper use of the sacrifical vessels and of essays dedicated to Confucius, we make sacrifices before the master in order to show our gratitude. We hope that he will take pleasure in this sacrifice ". In Chinese, it is quite correct to use the third person in addressing anyone, especially a superior.

After the service, the objects sacrificed are taken to the yamen of some official and used in a feast.

114 Before leaving the subject, a word should be said about the meaning of two characters about which there has been some dispute. The first of these, Shen, is sometimes translated as god or gods, but I have rendered it as spirit, because it is used not only on the tablet of Confucius, but also in a similar sense on the tablets of ancestors, who are certainly not gods. While the word undoubtedly means god at times, in these cases spirit seems to be the better translation.

The other word is Chi, which I have translated as sacrifice. Legge (*Rel. of. China*, p. 57), says, " We apply improperly to the religious offerings in its various services the name of sacrifices ", and again (p. 53), " These offerings are oblations and not sacrifices in our common acceptation of that term ". His objection is that there is no idea of propitiation. However, Morrison, in his dictionary, defines Chi as, " To carry human affairs before the

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Peach Garden Oath, Liu Pei, Kuan Kung, and Chang Fei. There is a hall behind the Ta Tien, with three tablets on the altar, but they are so discolored, it is difficult to make sure of the names. It hardly seems possible that Liu Pei is among them, for all are dukes, and Liu is considered a legitimate emperor. The tablets may be those of the men who were executed with Yo Fei, for Yo is one of the names, and Yo Fei's son was a victim. As the temple was destroyed by the T'ai P'ings, the Hsien Chih may refer to the former building.

Sacrifices similar to those offered Confucius are made on the 15th of the 2nd and 9th months, the chief military official resident in the city acting as the celebrant, with civil officials of lesser rank attending. In October 1923, the ranking civil official was the district magistrate of Huai Ling Hsien, and the civil governor of the province did not attend. At that time no sacrifices were offered in the rear hall.

At present the temple is ordinarily used as a school for training physical directors, and the second court has been turned into a basket-ball ground. The place is in wretched repair. The paint is cracked, the walls dingy, the floor dirty beyond description and the courts grass grown. Spider webs hang among the tablets, the beams sag and the whole atmosphere is miserable.

But when the full autumn moon shines down upon the blue flagstones and shadows cloak the great hall, when the black eaves curve in sweeping lines towards the clear, deep blue of the midnight sky, and the altar is ablaze with flickering candles, then the splendour of the old days comes back to the temple, and the ghost of departed glory reigns again. Braziers filled with pine wood burn in the courtyard, and attendants bearing torches of twisted bamboo strips walk about the terraces, the shadows dancing across the carved lattice behind them. The choristers and dancers, with their wands tipped with pheasant feathers, wait in lines on either side of the dragon steps, while behind them stand men with flutes, drums and bells of different notes. Within the door the dead ox lies across his hurdle, his head raised toward the altar.

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Firecrackers splutter brightly in the blackness of the gate. A huge drum begins to sound, faster and faster until it grows into a roar, and suddently stops. Then a voice rises in a long, quavering summons, and into the enclosure file the black gowned officials, the light shining from their silk vests. One stands at the head of the steps, while the others wait in order below. Deep toned bells vibrate in solemn harmony, and are answered in higher, clearer peals. The strange chant rises on many voices, accompanied

To the Dorian mood
Of flutes and soft recorders.

The notes are held for many beats, the intervals and rhythm baffle our western ears, but what magic music for a moonlight night! The hymn dies away and the one voice calls again, quivers and drops. Men move about the great hall, passing in and out among the long, red candles. "T'o Mao", rings out the chant, and all heads are uncovered. "Pai", and all sink to the pavement, heads bowing to the floor. "Hsin", and they are erect again. Now the general is standing before the altar, attendants all around him, raises bowl after vowl with both hands and places them upon the altar. From the dark corners gleam the bayonets of his guards, for even here he is not safe. There are more chants and prostrations, and the prayer is sung in a long drawn out recitative. A figure carries a folded paper down the steps, and in a moment it is burning in a wire stand, the glowing fragments blowing across the court. The drum sounds once more, and the procession files out. The sacrifice is ended.

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the deliberate adoption to a Buddhist divinity of the functions of the Chinese goddess who gave sons (Sung Tzi Liang Liang), thus appealing to one of the chief desires of all Chinese. And the prominence of Ti Tsang is due to a similar attraction, for the most fundamental Chinese virtue is filial piety, which includes the worship of ancestors, and the duty of descendants toward them. This duty is accomplished in an attractive way through the Yu Lan Huei. The custom also prevents injury from these spirits.

The authorities I have quoted consider the festival to be of Buddhist origin, but Clennell (*Historical Development of Religion in China*, p. 105), says that the custom is indigenous and merely adopted by the early Buddhists. I am inclined to agree with him. The sacrifices to wandering spirits are mentioned in the Li Chi. The festival is not held in Buddhist temples, but in homes, where tables bearing incense, candles, fruit and tea are placed in the main entrances. The monks are very active saying masses in public halls, for which they are well paid by philanthropic organizations, but the temples themselves are dark. This is especialy noticeable at the Yin Chiang Tzi, which would be an admirable scene for the rite because it fronts on the river. When this absence of ceremony in the temples is combined with the great hold the observance has on all Chinese, most of whom do not go into a Buddhist temple once a year, that in the homes it is not accompanied by any Buddhist practice nor does it require the presence of monks, and that when the monks do go out, it is not to homes, but to public halls where they are invited by corporations, it seems reasonable to suppose that this is another instance where Buddhism has fastened upon some native custom it did not originate, and made the practice its own. However, it is not a matter upon which to be dogmatic. The Hindu custom is also a home rite.

The Yu Lan Huei is the most beautiful of Chinese festivals, and in 1923 I was privileged to see it under particularly favorable circumstances. The cities along the Yangtze River have a number of life saving organizations (Chiu Sen Chu), which provide public ferries, save drowning men when possible, rescue their bodies for burial when nothing else can be done, distribute coffins and medicine to the poor, and engage in other admirable charities.

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I was the guest of the head of such an organization, and watched the festival from their building beside the river.

In a hall on the first floor, twenty-one monks, in groups of seven, were chanting litanies. Three superiors, wearing the lotus hats of Bodhisattvas, read the Ti Tsang Sutra and fed the hungry ghosts. Dipping their long-nailed, slender fingers into a cup, they sprinkled the water on the air with their third fingers, filling the parched, ghostly mouths. Their deliberate gestures were indescribably graceful, with a studied reverence in every movement. With downcast eyes and faces without expression they sat as Bodhisattvas, unconscious of the crowd that observed them so narrowly, whispering and shuffling behind the backs of the Ho Shan.

The monks wore red cloaks fastened under the right shoulder, over gray body garments. The light from the oil lamps shone on the bare spots of their closely clipped heads, where the burning incense had made scars at the time of their initiation, and the perspiration ran down their foreheads and cheeks. Behind them boys walked up and down swinging large fans. The long table down the center of the room and the three small ones before the celebrants were covered with candles, incense burners and gilded images brought from the Yin Chiang Tzi, and each monk had a book from which he read his nasal chants. At times an attendant handed one of the celebrants a cup of tea, which he drank holding his right arm before his face, the long sleeves making an effectual screen.

At one side was a table with a picture of a Buddha on it, and before the picture, candles and bowls of vegetables. If I watched long enough, I was informed by a bystander, I would see the Buddha step down from the picture and eat the food. He had already devoured several bowls. I regret to say that I did not watch long enough to observe this remarkable performance.

We climbed the rickety stair to a balcony, where the chanting sounded more mellow and pleasant. Below us was a garden beside the river, a garden filled with flowers that added their scent to the incense, and trees whose branches reached high above our heads. A stone path led down the terraces to the water gate, through which we could see the flames of piles of paper

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796 money burning to provide comforts for the river ghosts. It was the night of the full moon, and although the large leaves hid it from us, the air was filled with a white, transparent mist through which we could dimly see the pagoda with its one sentinel light, rising from the forest of black masts which fringed the water's edge. And behind the trees, the background of the magnificent scene, lay the river, more than a mile wide, smooth and unruffled, shining a pale blue in the dazzling moonlight. From time to time belated boats moved silently up the stream past the garden, their dark outlines fringed with silver where they broke the water. While we watched, suddenly a new river appeared upon the old one, a river of moving lights. Buddhists say these lights shine down into the depths, and the imprisoned souls who see them are able to escape. Far up, where the dark city wall and the stream seemed to merge together, tiny red dots appeared, floating swiftly toward us. Soon there were thousands, flickering, crossing and finally disappearing, making a colored line more than a mile long before the water front of the city.

Thus is kept the great festival of Ti Tsang, the saviour of lost souls, patron of Chiu Hua Shan, and the Bodhisattva who overshadows all others in the province of Anhui.

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a committee of gentry, who sent a subscription list through the city, everyone contributing.

Beggars sleep in the courtyard, and poor people about to die have themselves carried there, for it is considered fortunate to pass away in the presence of the god. Divination is practiced in the temple, gambling and fortune telling flourish in the courtyard, and the place attracts the worst element in the city. There seems more anti-foreign feeling than in any other temple. I found it very difficult to get information myself, and I was obliged to ask Chinese friends to inquire for me. However, no objection was made to my visiting the temple, even on the god's birthday. The present building dates from 1864, but an older one was destroyed by the T'aip'ings. On the whole, the place is kept in good repair, and the bells have just been repainted.

The god is regarded as a colleague by the officials. He can be commanded by a superior, like the provincial governor, and requested by his equals and inferiors. A favorable response to prayer is made more probable by fasting, and the god is considered very prompt and efficient in his answers. Under the republic, the officials have ceased to worship there, but it is possible the custom will be revived. The god is held strictly responsible for the fortune of the city, and is rewarded according to his works.

Many pay reverence to the god at the New Year, but his great festival is the birthday, which is the 15th of the 5th month. Then the temple enclosure is crowded with hundreds of people all day and night, the altar is brilliant with huge candles, and the air thick with incense. The absence of the officials takes away from the old impressiveness, but still the effect is extremely gay and exciting. The crowds jostle and talk, firecrackers, gongs, drums and tamtams swell the din, and everything is wild and barbaric. Nothing could be more different from the quiet and refinement of a Confucian sacrifice.

At this festival, men in costume act as the attendants of the god. This service is usually performed by youths who desire some favour, such as the recovery of a parent from sickness, or as the fulfilment of a vow made while they themselves were ill. For this purpose they form an association, and appear in relays of a quarter of an hour, so that there are always six men in

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attendance. These men are dressed as "Ghosts" (Kuei), with boards across their shoulders under their clothes, and fantastic gowns and headdresses. But the most peculiar feature of their make up is the painting of their faces, which resemble grotesque masks, terrifying or humorous. White is the predominating colour, but red, black, blue and yellow are also used, and bits of gold or silver paper are stuck on the skin,

In the Chinese theater, the make ups have significance. For instance, traitors like Tsao Tsao and Ch'in Kuei paint their faces white, warriors like Chang Fei are usually black, while some characters such as K'ung Ming do not use paint at all. But I cannot find that the different colours used by the ghosts have any such significance, or that there are any rules for their use. Possibly there may be some connection between the fact that both ghosts and actors do this, and the stages in the temples. At any rate, the faces are painted with the greatest care. The ghosts come on in pairs, carrying lictor's wands, which they strike together, and after kowtowing, place themselves one on either side of the altar, standing without a sound or a movement until they are relieved. In their mouths they carry metal bits, or copper cash with tassels attached, which hang down from their lips. This may be traceable to the old Chinese custom of compelling the bearers of coffins to be gagged (De Groot, Bk. I, p. 188). I have also seen ghosts at the birthday celebration of the Tung Yo, so perhaps the custom is Taoist.

The most characteristic feature of the cult is the tour of the city by the god, or in Anking, by the two gods, for both the Fu and Hsien deities are carried out on the same day. Until about ten years before the founding of the republic, the god was carried in procession only on his birthday and in times of great danger and calamity, but from that time until the revolution, the procession was held three times a year, on the 3rd of the 3rd month, the 15th of the 7th month, and the 1st of the 10th month, all days of special sacrifice to spirits. These parades drew out the rougher element from the city and the surrounding country districts, causing so much disorder that they were forbidden by the police from the revolution until 1923, when the tour was revived on the 15th of the 7th month, the day of the Yu Lan Huei,

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and even then permission was not granted until the night before. Yet the feeling of the people was so strong in favour of the custom, that with only a few hours preparation, the festival was as splendid as ever.

The tour commenced about nine in the morning and did not get back to the temple until after midnight, for the god visited every street whose inhabitants had made known, their desire to welcome him in the proper manner. Every shop and home had a table in the doorway with candles and incense, and everyone set off firecrackers in the god's honor. The entire city went on a holiday, and the streets were full of beggars, blind fortune tellers, gamblers, story tellers and acrobats. Men walked about on stilts very cleverly, making jokes and gestures that would not bear description, while from every quarter the associations of ghosts, in full regalia, came trooping to the temple. The parade took more than an hour to pass my point of observation. There were hundreds of ghosts like the wildest nightmare visions, their faces painted and lined with every colour under heaven, their robes bright with embroidered silks, beads and tinsel glittering in their high head gear and banners streaming from their shoulders like wings. Soldiers with gags in their mouths, lictors bearing staffs of office, secretaries, giants and dwarfs passed two by two down the narrow, crowded street, until finally, to a continuous roar of firecrackers exploding under the feet of the marching men, and a deafening clash of cymbals and drums, came the god in the sedan chair of an official, with curtains drawn at the sides for fear pictures might be taken. I caught a glimpse of his dark, impassive face, and he was gone. It was one o'clock when he returned to his temple. The courtyard was packed with men, waiting in absolute silence, and as the god entered, all fell on their knees. The welfare of the city was secure. The City-God is described by Grube *(Religion und Kultus der Chinesen*, p. 119, *f)*, and by de Groot *(les Fêtes annuelles à Emoui*, vol. II, p. 586, *f)*.

The following paragraphs from the Ch'un Ming Meng Yu Lu were sent to me by Mr. Feng Hsa Yi, of Amoy.

" The name of the City-God occurs in the Yi (the Book of Changes), but when people began to sacrifice to the god I do not know. The *Li Ki* says,

1 Errata: should be Chi. Cf. Errata sheet, p. 204, cat. 116--Analyst]